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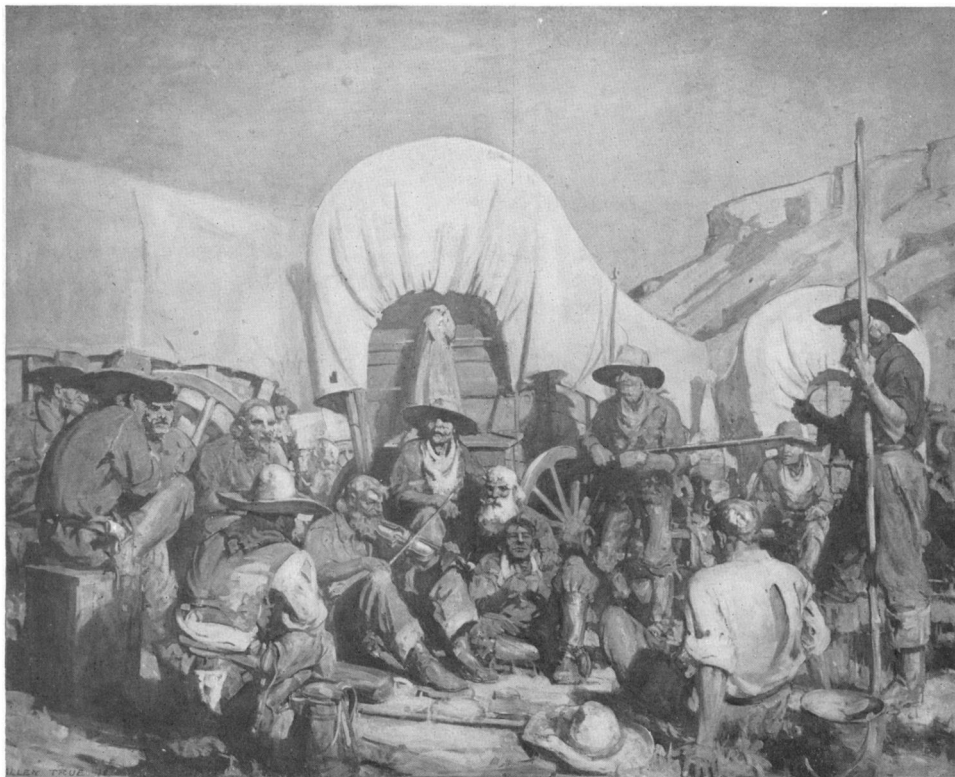
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MURAL DECORATION. CARNEGIE BRANCH LIBRARY. EAST DENVER. BY ALLEN TRUE

A MURAL  
PAINTING BY  
ALLEN TRUE

"The Commerce of the Prairies," reproduced on this page, is a mural decoration by

Allen True in the Carnegie Branch Library at Denver, Colorado. Of this painting the artist says: "It stands above all as an exposition of my belief that pictures of our own American life, without allegory, are adequate for the decoration of our public buildings. Again, it seems to record picturesque phases of the West which are rapidly being forgotten. But both of these considerations were subordinated to the necessity of making the picture fit on the wall and into the room wherein it has been placed." Mr. True has painted in the western mountains where he found the actual setting for his themes. He is at present, however, assisting Mr. Brangwyn on his decorations for the Panama-Pacific Exposition.

ART IN  
RICHMOND,  
VIRGINIA

Richmond, Virginia, has an active Art Club which is conducting an up-to-date and excellent school with life classes both for men and for women, classes in elementary drawing, still life, sculpture and illustration. The president of the Association is Major James H. Dooley, and the director of the school is Miss Nora Houston.

Richmond has also an active Woman's Club, which gives attention to problems of art. It has, furthermore, chapters of the American Institute of Architects and the Archeological Institute of America. The Art Club and the Education Association are both chapters of the American Federation of Arts.

This city possesses some fine architectural monuments, old colonial buildings and also some recent works by its present architects. Among the former may be mentioned the Capitol and the old

St. Paul's Church, and among the latter the new St. James' Church, the Roman Catholic Cathedral and various private residences.

The well-known sculptor, Edward V. Valentine, makes Richmond his home, and in that city are to be seen his recumbent statue of General Lee and his standing figure of Thomas Jefferson, both of which have gained well-deserved repute.

It is not generally known that Mr. Charles Hofbauer, a young French painter of much talent, is executing a series of notable mural decorations for the new Memorial Hall better known locally as the "Battle Abbey." This work is being executed under the patronage of Mr. Thomas F. Ryan, who is also the donor of the handsome Roman Catholic Cathedral.

#### THE COLLEGE ART ASSOCIATION

The College Art Association has just issued the first number of its *Bulletin* containing not only a list of officers and directors, and of committees, but also an exceedingly interesting paper by Professor Holmes Smith on the "Problems of the Art Association," in which he says:

"The Association has begun its attack upon some of its more urgent problems. But there are questions of still broader import to which the collective intelligence of the members of the Association must be addressed if it is to fulfil its highest purpose.

"It is true that of the million students in our American colleges and universities there are comparatively few to whom any opportunity is offered for the cultivation of an appreciation of the arts of architecture, sculpture, painting and the crafts.

"Is it true that the annual exodus from our universities of young men and young women, whose sympathies for the beautiful in art and nature have been stimulated, would produce a profound effect for the better upon the quality of artistic appreciation throughout our land?

"Is it true that a great increase of in-

telligent interest in art would do more than anything else to narrow the breach between the artist and an unappreciative public?

"If these questions can be answered in the affirmative, there is no lack of opportunity for usefulness on the part of the College Art Association. Its aim should be so to influence our board of governors, our faculties and our student bodies that the university may eventually occupy a leading position in artistic thought, such as it has already attained in the other great branches of national activity."

#### A PRACTICAL EXHIBIT

For the next few months the print gallery of the New York Public Library will be occupied by an exhibition illustrating the making of an etching. This may possibly look forbiddingly technical at first sight, but interest in this side of the subject is apparently growing, and the matter is here presented in so graphic a manner as to heighten the interest. The visitor is taken through the entire process, beginning with copper plates bare, grounded and smoked, through the matter of production by means of etching-needle, burin, roulette, aquatint and other aids, the acid bath, the work of the printer, to the finished product, the print itself. Even some pictures of print lovers and print-shops are shown, and the rear end is brought up with a selection of etchings by masters of the art. Wherever possible the actual objects are shown: tools, proofs, counterproof, early and late impressions from the same plate, prints illustrating changes made on the plate, prints on various kinds of paper and on satin. Processes are illustrated pictorially; to name a few instances: Buhot is shown smoking a plate, Rembrandt appears etching, Neureuther shows the imps of the acid attacking the artists' handiwork, Whistler is seen at the press.

This exhibition may, it is thought, help many to appreciate etchings even more understandingly than before, particularly as it illustrates, incidentally, the adap-